Music Making, The Arts and Society

Module co-ordinators	Lynsey Callaghan (RIAM) Marita Kerin (TCD, School of Education)
What will you learn from this elective	The primary aims of this course are to explore the connections between key sociological and philosophical concepts of music-making and the arts in society, contemporary artistic initiatives and music education programmes globally that address social issues, and historical examples of musicians who have worked towards social action. We will consider how citizens engage with the arts and the role of the artist in contemporary society. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on creative and positive social impact, and discuss how this might apply to students' own communities and their participation in the arts. Students will be guided from engagement with theoretical concepts, multidisciplinary literature, and real-world examples (the lectures) through action and creation (the in-person music creation sessions and the group assignment that requires the design of an intervention that utilises music) and communication (the sharing of the group assignment) to reflection (the individual assignment). This module asks the following questions: What are the arts? Who is an artist? Who is a musician? How can the arts, specifically music, play a part in relation to the challenges we face in contemporary society (the climate crisis, mass migration, civil unrest, social exclusion, problematic power relations, pandemics)? What is the impact of arts-based initiatives and how do we measure that ethically and communicate it fairly? Can the engagement of citizens in the arts engender social change? Do artists have an obligation to serve communities through the facilitation of initiatives? How have they done this in the past? How are they doing this now? Research on the arts and society is found in many disciplines, including sociology, economics, and philosophy. This module brings these approaches together with music-specific fields, such as the philosophy of music, sociomusicology, historical and new musicology, music education, ethnomusicology, music performance, and the

	emerging collaborative fields of community music, and social impact and music making.
Student Workload	15 hours of lectures 4 hours of music creation sessions 7 hours of guided assessment preparation workshops 33 hours of independent study/advanced reading 23 hours of group assessment preparation 16 hours of individual assessment preparation
Assessment Components	Group project: 40% (30% group mark, 10% individual mark) Individual assignment: 60%
Indicative Reading List	Anna Bull, *Class, Control and Classical Music* (OUP, 2019) Brydie-Leigh Bartleet and Lee Higgins (eds), *The Oxford Handbook of Community Music* (OUP, 2018) Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford (eds), *The Oxford Handbook of Social Justice in Music Education* (OUP, 2015) Christopher Small, *Musicking: The Meanings of Performing and Listening* (Wesleyan University Press, 2008) David J. Elliott, Marissa Silverman and Wayne Bowman (eds), *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis* (OUP, 2016) Jeanne Liedtka, Randy Salzman and Daisy Azer, *Design Thinking for the Greater Good: Innovation in the Social Sector* (Columbia Business School Publishing, 2017) Ruth Wright et al (eds), *The Routledge Handbook to Sociology of Music Education* (Routledge, 2021)
Learning Outcomes	On successful completion of this module, students should be able to: 1. articulate a range of perspectives on the participation of citizens in the arts and on the place of the arts and artists in society; 2. describe and critique a range of international music initiatives that address complex societal issues; 3. communicate and collaborate effectively in a multidisciplinary environment; 4. develop and apply skills and frameworks to demonstrate the utility of music in addressing social issues.